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MISS VAN ZANDT.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adeline Patti,	Ivan F. Morawski,	William Mason,
Scenbrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
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Anna de Bellocca,	Kate Claxton,	Antoine de Kontski,
Erika Gerster,	Maude Granger,	S. B. Mills,
Nordica,	Fanny Davenport,	E. M. Bowman,
Josephine Yorke,	Janauscheck,	Otto Bendix,
Emilie Ambre,	Genevieve Ward,	W. H. Sherwood,
Enma Thurnby,	May Fielding,	Stagno,
Teresa Carreno,	Ellen Montejó,	John McCullough,
Kelllogg, Clara L.,—2,	Lilian Olcott,	Salvini,
Minnie Hauk,	Louise Gage Courtney,	John T. Raymond,
Materna,	Richard Wagner,	John Wallack,
Albani,	Theodore Thomas,	McKee Rankin,
Annie Louise Cary,	Dr. Damrosch,	Boucicault,
Emily Winant,	Campanini,	Osmund Tearle,
Lena Little,	Guadagnini,	Lawrence Barrett,
Muriel-Celli,	Constantin Sternberg,	Rossi,
Chatterton-Bohrer,	Dengremont,	Stuart Robson,
Mme. Fernandez,	Galassi,	James Lewis,
Lotta,	Hans Balatka,	Edwin Booth,
Minnie Palmer,	Artuckle,	Max Treuman,
Donald,	Liberati,	C. A. Cappa,
Marie Louise Dotti,	Ferranti,	Mrs. Helen Ames,
Geislinger,	Anton Rubinstein,	Marie Litta,
Fursch-Madi,—2,	Del Puente,	Emil Scaria,
Catherine Lewis,	Joseffy,	Hermann Winkelmann,
Zellie de Lussan,	Mme. Julia Rive-King,	Donizetti,
Blanche Roosevelt,	Hope Glenn,	William W. Gilchrist,
Sarah Bernhardt,	Louis Blumenberg,	Ferranti,
Titus d'Ernesti,	Frank Vander Stucken,	Johannes Brahms,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Meyerbeer,
Charles M. Schmitz,	Ferdinand von Hiller,	Moritz Moszkowski,
Friedrich von Flotow,	Robert Volkmann,	Anna Louise Tanner,
Frans Jachner,	Julius Kietz,	Filoteo Greco,
Heinrich Marschner,	Max Heinrich,	Wilhelm Juck,
Frederick Laz,	E. A. Lefebre,	Fannie Hirsch,
Nestore Calvano,	Ovide Musn,	Michael Bannet,
William Courtney,	Anton Udvardi,	Dr. S. N. Penfield,
Josef Staudigl,	Alcun Blum,	F. W. Riesberg,
Lulu Velling,	Joseph Koegel,	Emmons Hamlin,
Florence Clinton-Sutro,	Dr. José Godoy,	Otto Sutro,
Calixa Lavallee,	Carlyle Petersilea,	Carl Faellen,
Clarence Eddy,	Carl Retter,	Belle Cole,
Frans Abt,	George Gemünder,	
Fannie Bloomfield,	Emil Liebling,	
S. E. Jacobsohn,	Van Zandt,	

WE have no great admiration for the book on London society recently put forth in French by Count Paul Vassili, but since *The Musical Standard* confesses it by describing it as "an unpleasant truth," we are forced to believe that the following description has a good deal of foundation in fact: "Among professional musicians there are many of great talent, and there are classical composers. * * * There are also composers of light music. * * * The favorite musicians are mostly Germans, who, indeed, are put at the head of

every institution here and who come from every quarter in Germany."

Alas, that the patriotic Mr. Bennett should be so lax in the performance of an obvious duty! But how cheering must be the words to the German musicians of New York and the "Germans and men of German origin" who persist in occupying the high journalistic places after Mr. Bennett has called on them to come down.

THE continued interest taken in THE MUSICAL COURIER discussions of the leading musical topics of the day by the best musical minds of the country is again manifested in this issue, which contains communications from such musicians and gentlemen as Caryl Florio, Carl Feininger, Constantin Sternberg and W. Waugh Lauder.

MR. CARYL FLORIO'S letter on the Music Teachers' National Association is such a communication as we are always glad to make room for in the columns of THE MUSICAL COURIER. It is the product of an honest and able musician, and, with but a few slips, is dignified and courteous in tone. We are surprised, however, that Mr. Florio should show himself so shortsighted in reasoning. He objects to the *personnel* of the association, and finds in this an insurmountable obstacle to the accomplishment of the aims which he says it has, and which he admits to be good. Is not the remedy in the hands of men of Mr. Florio's calibre and standing? Let them come into the association with their higher aims and loftier standards, and by operation of one of the most immutable laws of nature, the "charlatans" will get out. Mr. Florio speaks of a possible time when the association shall have "gotten rid of its chaff." Does he think that it will purify itself? Will the "incapables" eject themselves?

But Mr. Florio should not be unjust in his judgments. The association is the fruit of a desire for better enlightenment and higher standards felt years ago among teachers who were unable to enjoy such advantages as he and his confrères have enjoyed in New York, Boston and the music centres of Europe. Should this desire be frowned on or encouraged by men who have the best interests of music at heart? These teachers have testified their sincerity by calling the association into being and maintaining it up to the present time. Ought not Mr. Florio to come over into Macedonia to the help of these laudably-minded people? There need be no fear of the ultimate outcome. The patriotism of the body will not permit it in the long run to be perverted to the ends of charlatans.

Again, there is no danger to be apprehended from the system of degrees projected by the American College of Musicians, with which the Teachers' Association is only indirectly concerned. The energies of the college are to be devoted, as we understand the matter, chiefly to encouraging specialist teachers to acquire a more general knowledge of the art than the vast majority now possess. Is it not desirable that teachers of singing in the public schools, for instance, should be able to harmonize correctly the scales which they ask their pupils to sing? Is it not desirable that inducements should be held out to earnest young musicians not to rest content with their present attainments, but to strive for something higher? Men like Mr. Thomas need no degree, it is true; all the same, Mr. Thomas already has two doctor's diplomas—*honoris causa*, and though he does not give them any other than a complimentary value, they do not injure his standing in the least. We are sure that the association will gladly welcome Mr. Florio and men of his class into its ranks, and eagerly listen to his advice and instruction.

AN AMERICAN SCHOOL OF MUSIC.

IT is exceedingly common whenever the question of American music is being discussed to have the objection urged that there is nothing in the national characteristics of the American people to justify the belief that we will ever produce music which will show distinctive traits, that they will ever develop what is called a "school." We do not hold it to be essential to the existence of an American school of music that it should have a flavor which shall distinguish it from all the music produced elsewhere. It will be enough if we bring it to pass that the productions of native composers in the field of music shall receive the same respect and attention as the productions of native composers in the field of literature do. The objections of a want of national style might be urged against American prose writers with the same force as against musical composers, yet no one is foolish enough to do it.

Every student of literature knows that in the progress of time without change in the national character of a

people there are great changes in their literary productions. This phenomenon is so marked that we divide the history of literature into eras, and no one would be likely to confound a writer of Chaucer's time with one of Elizabeth's, or one of Queen Anne's with one of today. The body of successful writers in each of these periods make up a literary style or "school," and each of these schools was distinct from the others; yet there was no essential change in the national character of Englishmen. How these special literatures are brought about is an exceedingly interesting question, and in the answer, we believe, will be found the explanation of how a school of composers is going to arise in this country who will be recognized as typically American.

Walter Bagehot takes up the literary problem in his book on "Physics and Politics," in which he says:

One considerable writer gets a sort of start, because what he writes is somewhat more—only a little more very often, as I believe—congenial to the minds around him than any other sort. This writer is very often not the one whom posterity remembers—not the one who carries the style of the age farthest toward its ideal type, and gives it its charm and its perfection. It was not Addison who began the essay-writing of Queen Anne's time, but Steele; it was the vigorous, forward man who struck out the rough notion, though it was the wise and meditative man who improved upon it and elaborated it, and whom posterity reads. Some strong writer or group of writers thus seize on the public mind and a curious process soon assimilates other writers in appearance to them. To some extent, no doubt, this assimilation is effected by a process most intelligible, and not at all curious—the process of conscious imitation: A sees that B's style of writing answers, and he imitates it.

It would be an easy task to show how the principle enunciated by Mr. Bagehot has its illustration all through the history of music, where its operations are even more marked than in the history of literature. Its truth, however, is so obvious that we are spared the time and space consuming demonstration. It will suffice for present purposes to call attention to the fact that since the rise of instrumental music all of the European "schools," without exception, have been the fruit of imitation. When we speak of Norse music we think involuntarily of Gade, Grieg and Svendsen; Hungarian music is coupled with the name of Liszt; Polish with Chopin; Russian with Rubinstein and Tschaiakowsky; Bohemian with Dvorak. In each of these cases there was an element of national character which was imitated from the Volksong of the respective people, but the force that impressed this element upon the artistic music of the world, which introduced the characteristic flavor into the art works written in the classic forms, or which made them modify those forms in order that the vessel might better hold the contents, was the individual genius of the men who struck out the new paths.

Nor did the creation of "schools" stop with the practical exhaustion of the characteristic mines. By the mere force of example Benoit has created a modern Flemish school, and Sgambati, in Italy, promises to arouse that country from the somnolency in which it has lain for decades and give it new ideals and fresh energies.

There is no reason why the same kind of thing should not take place in this country. Only two conditions are necessary—a strong exemplar, and popular encouragement. Foreign musicians have recognized a marked originality in the character of musical thought and mode of expression in many of the efforts which have been timidly put forth by American writers, and simple melodies which have come from the untutored musicians of our minstrel halls have exerted a charm the world over. Unquestionably, with the development of the national type of character which must wait for an amalgamation of the many heterogeneous elements of our present population, will come also a national feeling and manner of expression which will tincture our music in the same degree as our literature. Our political institutions our rugged mountains, broad prairies, vast forests, magnificent lakes and rivers, will care for that. But we do not need to wait for the amalgam to become fixed before founding the "school." If composition on good lines be encouraged; if our best musicians put the claims of art above the claims of self; if conductors and managers will but open their eyes to the merits of home productions; if the public be made to recognize the fact that a foreign label is not necessarily a proof of excellence or a native label of inferiority, it will not be long before the musician will arise who will compel the attention of the world, and furnish the example whose imitation will speedily develop an American "school" of composition. This is as inevitable as the rising of to-morrow's sun.

...Mme. Minnie Hauk has been "summering" at Engelberg, Lucerne and other Swiss resorts, making frequent excursions up to the regions of snow, gaining thereby health and strength from the pure mountain air. She is studying the title character of Delibes's opera, "Manon," which she is to "create" on September 15 at Prague, as well as the soprano part in Joncières's opera, "Chevalier Jean," which she will "create" during the winter at St. Petersburg. Mme. Hauk will go to England in February to fulfill various concert engagements.

M. T. N. A.

A GOOD deal has been said on both sides about the Music Teachers' National Association, yet it seems to me that the weakest spot in its constitution has not yet been touched.

Let me say, first of all, that I am not inimical to the project; but that, on the contrary, no one would be more delighted than myself to see such an enterprise conducted to a successful issue. In common with every musician who earnestly strives to do his best in whatever branches of the art he may follow, I have suffered and still do suffer from the idiocies and effrontery of charlatans, backed up by the ignorance of the public. Any association which can give a "guinea stamp" which that public can be taught to recognize must, I should think, be hailed with delight by every deserving musician.

But that is just what this association (as at present constituted) cannot do. Its *personnel* is against it. It contains within itself too many of those very charlatans whose unmasking and discomfiture are to be its principal aims, and it is hardly to be supposed that these gentlemen will kindly assist in cutting their own throats.

Had it been founded and carried on to its present condition exclusively by musicians of acknowledged talent and acquirements—say, for instance, by men of the undisputed ability of Mason, of New York; Ritter, of Poughkeepsie, and Paine, of Boston*—it might have done much; but composed, as it now is, largely of men who (if the association intends to make rules worth anything and to abide by them), will have to be denied, as incapable, the very indorsement which they have helped the association to declare necessary, and enforcing the necessity of which they are expected to assist, it can only result in internal dissensions, charges of favoritism, and finally—smash.

This is viewing the weak spot from the inside; let us now look at it from the outside.

There are many capable men who have kept away from the M. T. N. A., simply because they did not care to meet, on even an apparent equality, the charlatans of whom I speak. Are these very men likely to apply to an association—which countenances (by admitting and retaining) these nincompoops—for credentials of capability, or even to accept such credentials at its hands? Is a man of the standing of B. J. Lang, of Boston, for example, going to ask certain "Doctors" (whom I could name, but won't) to be kind enough to certify that he really does know how to teach? Or is Theodore Thomas coming, hat in hand, to some Herr Dummkopf to beg from the association a certificate stating that he can conduct an orchestra? To be recognized, these absurdities need only to be hinted. And not only will such men ignore the *dicta* of the association, but so long as they remain outside of it they will be powerful, though passive, instruments for its overthrow. For, while any considerable number of men of proved and acknowledged ability refuse to recognize the M. T. N. A., it will—though there may be many of equal ability within its circle—be a mere empty name, so far as influence is concerned.

When the association has gotten rid of its chaff and has gathered in the necessary amount of wheat, it may, by proper management, be made a "power in the land" for good, and that will be an achievement to rejoice over; but this end can only be attained by the ejecting of all its incapables and the enlisting in its behalf of the countenance and assistance of all—or, at least, of an immense majority—of the incapables.

To make a list of the incapables for publication would be an arduous and unpleasant task, to say nothing of possible undesirable results in the shape of libel suits. It would also be an unnecessary one. Since, however, the public may be deceived, musicians as a body have a pretty just knowledge of the true standing of their *confères*. But, tacitly or publicly, such a list must eventually be made and acted upon, and until it is the M. T. N. A. must be content to remain what it now is—i. e., a praiseworthy but futile attempt to achieve a very desirable result.

It is now, by recitals, speeches and plentiful advertising, galvanized once a year into a fitful show of life, makes its brief "splurge," and then lies moribund until revived by its next periodical shock. When it is properly organized (if it ever is) it will become a quiet but irresistible power, exerting a continuous and healthy influence; it will indulge in much less noise, do much more work (of a different kind from that now done), and its speeches, its advertising and perhaps its recitals, will be things of the past.

The sooner this change takes place the better, for, if not too long delayed, it may enable the association to live long enough to do some good, and the sooner it does some good the better it will please all earnest musicians—and your correspondent.

CARYL FLORIO.

* I mention these names simply because they are the first to suggest themselves; not from any desire of slighting others (and there are many) equally good.

... The Theatre de la Monnaie, Brussels, opens September 1, with Meyerbeer's "L'Africaine," to be followed on the second night by Gounod's "Romeo et Juliet." Wagner's "Meistersinger" will be produced on the third night.

... Mme. Schipek, the well-known Vienna conductress, has been giving concerts at the International Exhibition, Antwerp. She was the first woman to form a band containing female performers, and for twenty years has fully maintained her high artistic reputation. Her present orchestra consists of 45 members of the fair sex, and 10 men.

The Erie Episode.

MORE ABOUT LISZT PUPILS.

WE continue the discussion entitled "Erie Episode," which abounds in interesting information on this occasion.

TOMPKINSVILLE FERRYBOAT, August 13.

DEAR MUSICAL COURIER—I have to fill a few concert engagements in some watering-places, and, just on the point to start, I receive my *Courier* copy. Being in great haste, I write this on board of the ferryboat. The copy shows, of course, Riesberg "da capo," with another "dal segno," and a very kind "coda" by yourself. Well, I thank you for the kind words with which you check this new assault, and which alone could induce me to speak again. But, alas! I fear they will have no effect. There are heads which are hermetically closed against reason.

Mr. Riesberg calls me "a good artist," "a prominent Israelite," and—did you ever!—"his fellow-artist!"

Besides, he appears again in the character of a barefaced—story-teller (you see I try to remain parliamentary). To whom have I said, "I will squelch that Riesberg?" He is paying himself a compliment by supposing that I ever knew of his existence until shortly before my arrival in Erie, when all about my visit has been settled, and even then I heard of him first as an organist-to-be. Now, as to the "good artist," I must refuse to accept the compliment from him, for it was he who ran my recital down, cowardly hidden behind a *nom de plume*. As to the "Israelite," I regret not to be his brother in faith, though my very best friends are of his creed; but, if Mr. Riesberg knew how big a fool he has made of himself with this remark in the eyes of those who know of my family, he would banish all looking-glasses from his dwelling.

And as for being "his fellow-artist," thank you, but my small, though self-made standing is good enough for me. I don't want to be raised above my merits, and besides, you know, I don't associate much with "gavotte-Stefanie-apostles."

But I have to leave, and will be unable to read your next two issues. Therefore, let Mr. Riesberg rage on; let him have still more free advertisement, let him make as big a fool of himself as he chooses. I am satisfied to stand by every word I have said and if he should insult me any further, he may, for he has neither the money to stand a libel-suit nor the gallantry to defend his word on the "European plan." So please bid him, in my name, good-bye! Ta, ta! Yours, much amused,

CONSTANTIN STERNBERG.

TORONTO, Can., August 13, 1885.

Editors Musical Courier:

I have seen a lengthy controversy on the subject of Liszt lessons lately. Allow me to back up Mr. Riesberg. I spent the whole summers of 1880 and 1881 in Weimar, and the intervening winter in Rome, with the "Meister," Liszt, and not only did I play in the "Soirées" in Weimar such compositions as those of Henselt, Scharwenka, Liszt, Rubinstein and Chopin concertos, with many interruptions and corrections, but I had in the Villa D'Este, at Tivoli, near Rome, repeatedly, *private* lessons of one to two hours' duration (and most delightful and profitable they were) with Liszt; and in such compositions as "Ruins of Athens" fantasia, "Eugen Onegin," polonaise Tschalkowsky; Mephisto waltzes; Sonatas, op. 106, 7, 111, Beethoven; Es dur concerto, Beethoven, and many other compositions, but I have copious fingerings, annotations and remarks from his pencil.

In these lessons Liszt played to me in person the following compositions in toto: His own "Second Ballade," Islamit fantasia, "Military March," Schubert-Tausig; Sonata, Les Adieux, "L'Absence et la Retour," and furthermore, on the Capitoline Hill, Rome, in the salon of Mme. Helbig, Liszt played with me the second piano part of his second piano concerto, and gave copious instruction on the same in the presence of Sgambati, Menter, Pinelli, Professor Riedel (of Leipzig) and his four regular Roman pupils, taken with him from Weimar (four, including myself), Carl Poylly, of Weimar; Reisenhauer, of Königsberg, and Arthur Friedheim, of St. Petersburg, who played lately in the Liszt concert at the Gewandhaus, Leipzig.

We used to receive a note from Liszt bidding us out to Tivoli, and would spend the day there all during the winter twice a week, playing four, five, six hours between us all as the Master was disposed. We usually dined with him and amused ourselves afterward with strolling through the venerable Villa D'Este gardens. Once in ten days or so a special "lesson soirée" was given at Mme. Helbig's, at "Capitol" Museum, in Rome itself (Professor Helbig being the director of the Archaeological Museum), and in these soirées we produced the *fruits* of the Tivoli instruction. Carl Pohly even lived with Liszt in Villa D'Este, being especially favored and having private apartments there, and in consequence had lessons every day—Liszt's lessons are lessons in poetic conception, molding and shading. With him one learns, most undoubtedly, to infuse fire and passion, intellect and nervous force into a good technical machine or a fine classic form without life, with which many who have not shared the benefits of his instruction are gifted. His lessons are not in the least like Conservatorium lessons; they are not technical, machine-like or dry; they aim at the very pinnacle of subtle reading between the lines. Mr. Sternberg perhaps means in reality that Liszt never instructed in the machine-like technicalities of art.

Among ex-fellow pupils were Vera Timanoff, Hatton, Ilonka di Ravasz, Sarempski, Menter, Graf Zichy, Jessie Pinney, Moszkowski, Dory Peterson (of Hamburg), Martha and Gertrude

Remnert, the three who went with me, on Bülow's selection, to the Master to Rome, viz., Reisenhauer, Friedheim, Poylly; again, Rendano, of London, and I think that all of these consider these soirées lessons, and would be surprised at Mr. Sternberg's statements.

I remember that a couple of years ago, meeting Mr. Sternberg at the Garrick Club, Hamilton, Canada, he pooh-poohed the idea of Liszt pupils; but I am really concerned to see such a talented man taking such a ridiculous stand. As the first sole and only Canadian pupil of Liszt's of eighteen months' (or more) standing, I beg to heartily support Mr. Riesberg in all he has said in his letters.

In conclusion allow me to say that the M. T. N. A. has a noble friend in your pure toned and courteous paper, and Mr. Bowman's masterly letter has been read in Canada with immense interest by musicians.

Thanking you, dear sir, for your kindness in giving this letter space, I remain most sincerely yours, a *bona-fide* pupil of Liszt,

W. WAUGH LAUDER,

Late Director of Hellmuth College, London, Ont., Canada;
Director of Music, Eureka College, Illinois.

FOREIGN NOTES.

... The Anfiteatro Fenice, Trieste, will open in September with "Ernani."

... Mme. Marchesi will pass her vacation this year at Vöslau, near Vienna.

... Geisler's "Ingeborg" will be produced in Hamburg with Katherina Klafsky as the heroine.

... Lecocq's new opera "Plutus" has been completed; it is intended for the Paris Opera Comique.

... Wagner's "Siegfried" will be put in rehearsal at Berlin soon after the opening of the Royal Opera House.

... Carlotta Patti has decided to settle in Paris and give singing lessons. That ends the concert tour in this country.

... Senor Sarasate, the world-renowned violinist, will give a series of orchestral and violin concerts in London next spring.

... Subscriptions are being raised in Germany for the erection of a monument to Robert Schumann at his native place, Zwickau.

... "Pfungsten in Florenz," Czibulka's operette, was received with indifference on its first production at the Carl-Schulze Theatre, Hamburg.

... Among the novelties promised for the coming season at the Crystal Palace Concerts, London, are a new symphony by Brahms and a new symphony by Cowen.

... The divorce suit of David Popper, violoncellist, against Mme. Sophie Menter-Popper, pianiste, was called for the first time before the civil tribunal at Vienna on July 29.

... It is reported in the London *Musical World* that Hans von Bülow intends proceeding with the Meiningen Orchestra to Rio Janeiro for the purpose, of course, of giving concerts there.

... A tablet, containing the following inscription, has been placed on a house in Währing, near Vienna: "Franz Schubert composed in the garden of this house (then known as the inn 'Zum Biersack'), in July, 1826, on a Sunday evening, in company with some friends and amid the general noisiness of the locality, his serenade, 'Horch, horch, die herch im Aetherblan.'"

... From her secluded retreat in Holloway jail Mrs. Georgina Weldon recently made an effort to collect a portion of the £50,000 which a patriotic English jury awarded her against M. Gounod. She wanted a summons to appoint a receiver served on the composer of "Faust," on the ground that he would shortly be in receipt of large sums of money from the Birmingham Festival and Novello, Ewer & Co., for "Mors et Vita." The plan failed, the Lord Chief-Justice holding that the court had no power to order service of a summons on a person beyond the jurisdiction of the court for the appointment of a receiver as to his future earnings in England. Mrs. Weldon's chances of ever getting any of the £11,640 which an amazing jury awarded her are exceedingly slim. Few people, by the bye, will wish her success, the vast majority believing that M. Gounod has already paid enough for his folly.

... The subject of Dvorak's cantata, "The Spectre's Bride," is the familiar one with which the German poet Bürger worked up with marvelous power in his poem "Leonore," and which has inspired other musicians besides Raff and Dvorak. The author of the words of the new cantata is Karel Jaromir Erben, who died at the age of 59 years in 1870, at Prague, as Keeper of the Royal Archives. Originally the poem was in the Bohemian dialect, afterwards it was translated into German and thence into English. Judging from the specimen lines which we have seen, the English version is sorry stuff. How can any admirer of Bürger endure the reading of lines like these:

"O, holy Mother, hear, O, hear my cry,
In my distress to thee, to thee I fly,
Bring thou my dear one back to me,
All the delight I have is he.
O grant the boon for which I pray,
If not, then take my life away!"

If Dvorak's music can make such doggerel palatable it must indeed be fine.

PERSONALS.

MR. W. WAUGH LAUDER SELECTED.—Mr. W. Waugh Lauder, the well-known piano virtuoso and lecturer on music, late musical director of Hellmuth College, London, Can., has accepted the position of musical director of Eureka College, situated between Chicago and Peoria, Ill., and will inaugurate his labors with an extended course of recitals and critical and analytical lectures. Mr. Lauder was selected from among thirty experienced gentlemen. Eureka College has an attendance of three hundred, and makes quite a specialty of its musical department. We call attention to a letter from Mr. Lauder in reference to the Sternberg-Riesberg-Liszt lesson question.

MAX TREUMAN SINGS IN BUFFALO.—During the late visit of the Liederkrantz Society at Buffalo the singing of Mr. Max Treuman, the well-known baritone, was received with special favor. He sang an aria from Marschner's "Hans Heiling" and other songs which evidently pleased the critics and audience, judging from the remarks we find in Buffalo papers.

ABOUT NORDICA'S HUSBAND.—Mr. F. A. Gower, husband of Nordica, the American prima donna, whose death during a balloon experiment recently occurred, is thus spoken of in the London Times:

Mr. F. A. Gower lately carried on a series of experiments with a view to testing the adaptability of balloons to war purposes. Mr. Gower, who is well known to the scientific world as a joint patentee of the famous Gower-Bell telephone, has made Hythe the centre of his operations, and thence made several ascents. His final undertaking in this country was a successful aerial voyage across the Channel early in June. He continued his trial trips in France, and met with a misadventure while awaiting an opportunity of returning in a balloon to England.

Undertaken by this, he made an ascent on the 18th of July from Cherbourg, and since that date nothing definite is known of his whereabouts. A pilot balloon, which he had previously dispatched, has been found and sent on to Hythe; and a balloon has been picked up without a car some thirty miles off Dieppe. Sixteen days having now elapsed since the ascent, and no message having been received from Mr. Gower, whose invariable practice it was at once to notify by wire his safety at either Cherbourg or Hythe, at both of which places he has left property, the gravest fears are entertained that he has been drowned. The experiments being carried on by Mr. Gower were within the cognizance of the government, and have so far proved of a very satisfactory character.

GLEASON'S "MONTEZUMA."—During the last week of Theodore Thomas's concerts in Chicago he conducted parts of Frederic Grant Gleason's opera, "Montezuma," arranged for orchestra. The parts performed were all from the third act, viz., "Introduction," "Death Song," "Yeteva's Processional," and the storm scene, which is the close of the second act.

IS THAT SO.—It is reported that D'Oyley Carte has stated that he will drop all American enterprises if he cannot protect his claim to "The Mikado." Well, as events have shown he cannot protect "The Mikado," although had he gone about it in the proper way he would probably be protected. The chief question, however, is: Who will be the loser should he carry out his threat and drop all American enterprises? No doubt it would be a dreadful loss to America, but how about D'Oyley Carte?

HE ELECTRIFIES THE AUDIENCE.—Tivadar Nachez, the Hungarian violinist, recently played at the Antwerp International Exhibition, and fairly electrified the audience. He played Max Bruch's concerto in G, Ernst's "Pensées Fugitives," and the Mendelssohn concerto. Mme. Montigny-Rémaury played piano composition the same afternoon, chief among which were compositions by Schumann, Mendelssohn and Chopin.

Miss Van Zandt.

TWO American girls have recently caused considerable excitement in the operatic world of Europe, the one Miss Nevada, the other Miss Van Zandt, whose brilliant season at St. Petersburg is a complete refutation of the slanders heaped upon her in Paris. During her farewell appearance in the Russian capital Miss Van Zandt was recalled thirty times. Over 300 wreaths were showered on the stage, besides the costly presents that were handed her. All the members of the imperial family were present, and she was handed to her carriage by the prefect, General Grosser.

The scandalous utterances of the Paris press were occasioned by the following incident. The "Barber of Seville" was to be performed, and Miss Van Zandt had been for a few days previous quite ill. Unwilling to have the play postponed, she determined to appear, having just previously taken a large dose of phosphorus. As she went on the stage she was seized with internal cramps and violent pains. She advanced toward the lights to sing, but became terrified at other symptoms, which, however, her fancy exaggerated. What to do she knew not, as she hardly dared to stir a step. She tottered about the stage to the consternation of the audience. The representatives of the press, the majority of whom were hostile to her, charged her with drunkenness and described her as representing more accurately the punch song in "Girofle Girofla" than the second act in the "Barber of Seville." Upon this occasion she was led off the stage amid a storm of hisses from the audience, which had previously been only too eager to applaud.

In appearance Miss Marie Van Zandt is almost childlike, and her youth adds greatly to her power of fascination. The forehead, brow and eyes show intensity of character, and she is noted for her common sense and honest instincts. Her hair is auburn, and has narrowly escaped being sandy. She abhors the stage, and frankly states that she sings only that she may make money. Her picture occupies our frontispiece this issue.

Correct, Brother.

THE MUSICAL COURIER is evidently prosperous, and deserves to be so. It is ably conducted, fair in its policy, and shuns the "egotistical" as it would a pestilence. It strikes out right and left when necessary, and shows but little mercy to the editor who can carp at everything in New York—everything American. Well, that's "English, you know."—*American Music Journal.*

HOME NEWS.

—William J. Winch, the tenor, has sailed for Europe.

—Emma Steiner's opera company is in Saratoga this week.

—Carlton opens in Philadelphia on October 5 with his "Nanon" Company.

—Miss Nevada's agent is here arranging her concerts for the coming season.

—Mr. Louis Blumenberg, the violoncello virtuoso, is summering at Cooperstown.

—John Lavine will take the Milan Opera Company on the road again the coming season.

—Mme. Christine Dossert will appear in oratorio during the coming season, under the direction of Theodore Thomas.

—Theodore Thomas controls the production of Gounod's "Mors et Vita" in the United States. It will be produced in St. Louis on October 28.

—Mme. Teresa Carreño and Signor Tagliapietra will give piano and song recitals the coming season under the management of Henry Wolfsohn.

—Walter J. Damrosch is directing the orchestra at the Louisville Exposition, which opened on Saturday. He will remain five weeks, and will be followed by Cappa's band.

—The San Francisco friends of Miss Sarah Van Huyck have recently heard from her that she will make her debut in Rome in October, and that she has selected "Lucia" for the occasion.

—Mr. Gericke, director of the Boston Symphony concerts, has secured Franz Kreisler as concertmaster of the Boston Symphony Orchestra, and three first-prize pupils of the Vienna Conservatory as first violinists.

—Master A. Victor Benham, whose piano playing attracted much attention some four years ago in this city and Philadelphia, has been giving a series of piano recitals in London, England, using the Steinway grand piano.

—In the new comic sketch, "Mixed Pickles," produced at the Fourteenth street Theatre on Monday night, Miss Julia Polk sang a new waltz-song, entitled, "Ah! what Joy!" by Alberto Himan, which was well received.

—Mr. P. S. Gilmore, who conducts the concerts at Manhattan Beach, Coney Island, was presented with a gold medal valued at \$250 last Saturday night. The inscription reads:

Presented to Patrick Sarsfield Gilmore by Austin Corbin and the numerous admirers of his music produced at Manhattan Beach 1879-1885.

—Mr. Mendel, president of the North American Singing Festival, which is to take place in Milwaukee next July, has addressed the *Leipziger Signale* to the effect that Milwaukee is in need of one oboe player, two bassoonists, several violoncellists, bass and horn players, also several competent violinists.

"Musician, Critic and Public."

UNDER this heading Mr. H. E. Krehbiel, musical critic of the New York *Tribune*, read an essay before the Music Teachers' National Association at the Academy of Music, July 1, 1885.

It is to be regretted, in the interests of the public and of the musical fraternity, that this essay was allowed to pass unchallenged by those whose concern it should have been to ventilate, by discussion, its contents before approving by applause and congratulations.

Mr. Krehbiel at first tries to prove that musician, critic and public "bear a strict relationship to each other."

On general principles all things have the relationship constituting entirety; yet all things, even admitting them to be strictly related, are not equal in value, which depends on pertinence to the welfare of mankind.

What is the Public? what constitutes the Musician? and wherefrom springs the Critic?

The Public is a representative body of the inherent, but more or less latent, forces and elements establishing human nature.

The Musician gathers in one universal and cosmopolitically expressive language the emotional characteristic and intellectual elements, not only constituting humanity, but all that approaches it in more or less developed organic life from which its integral parts are taken. In the musician's hands this expression becomes concise and crystallized by virtue of universal laws of thought; in thesis and antithesis; beauty of form with its psychological attributes of power and logical development of ideas; variations of light and shade in softness and acuteness of tone, and, finally, in rhythm, melodically and harmonically. Music is the expression of emotional life as manifested by the work of conscious intellect. The all-concerning nature of music is, therefore, easily accounted for; so is the existence of the reciprocative

relationship existing between the public and the musician. The psychological attributes of humanity and art are, fundamentally considered, precisely alike.

The Critic is incidental to art. The source of his power is derived solely from intellectualism. Were there such a thing as an intelligence in the abstract, there could be such a thing as an infallible critic.

Since criticism does not comprise elementary forces, or is directly associated with all the elements of human nature, as art is; since it is not art, as it cannot rise into general, concrete and optimistic expression, on account of its total lack of synthesis; it does not even belong to the principle of negation or disintegration; in fact, it belongs to no principle known in art or nature. Lacking all immediateness, all elementality (even that of intellectuality); being incapable of disintegrating without destroying the very existence of the spirit that alone in its completeness of synthesis and analysis can create, mediate and crystallize out of human nature into art; it cannot be categorized. It is but the abstract of intellectuality, aestheticism or taste. It is an exquisite fungus growth partaking of the nature of the parasite, or of fashion.

Let us take music as an absolute science, and its relationship to mankind is entirely altered. Its catholicity ceases if it is viewed or taken only in its crystallized sense—it is then absolute but structural, powerful but elementary, sublime but abstract, &c. And it is exactly here where the difference between public and professional becomes apparent and furnishes a pretext for critical mediation between public and musician. But this is also impossible, as there is no such thing as a music public, but only a music-loving public. And here we come again to a species of growth in the public which is synonymous with the relationship the critic bears to art.

That outgrowth is called dilettanteism.

By affinity this non-representing faction of mankind is the proper set of which the critic may be deemed representative; for which authoritative; for which, if their vanity permits him to be, necessary. This undefinable growth exists not only in the public but also in the profession. It is the terrible and all-pervading mediocrity of daily life, with all its idiosyncracies.

Dilettanteism may be defined as something knowing but thoroughly personal in all its relations, whether to art or to humanity. Criticism, after all, is but dilettanteism.

But these outgrowths cannot affect the reciprocative affinity between public and musician, fundamentally considered, because the unconscious and cosmic sense of the public is but the conscious and cosmic sense of the musician. The critic or dilettante, in his relation to both, cannot be cosmic in either a conscious or unconscious sense, as he is only a personal though aesthetic observer of the relative values of phenomenal appearances in the domain of art. As no critic ever was a creative man—though a creative man may, by perversion of nature, turn critic—he cannot be a representative one and affiliated with either public or musician. No question remains but the one, whether the intuitive or unconscious process of reasoning in the public is less sure of reaching a correct estimate of a work or performance than the intuitive or all-conscious reasoning process of the critic, especially in a work which has no precedence? For brevity we refer to experience, which speaks in favor of the former to the detriment of the latter.

Clearly considered, there can be no conflict existing between musician, critic and public unless in a strictly personal sense, and in that sense, alas! it will always exist.

From general grounds Mr. Krehbiel must now be dealt with on his own particular ones.

Mr. Krehbiel certainly does not add very much to the clearness of things when he insists upon calling himself a newspaper critic.

This necessitates an examination into the nature of the newspaper in order that the position of its critic can be defined or understood.

By newspaper we understand that print, issued daily, whose nature is thoroughly miscellaneous and general.

Any amount of literary ability in its writers, or all the best written editorials in the world, cannot furnish or give it sufficient force of intellect or character as to make it outlive the date of its publication; and all for the simple reason that, while it may furnish an opportunity for literary display, it can give no chance to concrete artistic or literary expression, as its construction and nature go beyond the limits of literary synthesis and analysis.

Its relation to art is properly filled by a reporter of art news, consequently, say what it will, its criticism is no more or less than a report, with a smack of uncontradictable editorialism.

It has no mission beyond its date.

It cannot educate properly, though it may inform its readers; it can have no political mission in this country of government by the people (which runs itself in spite of parties and partisanship), though it may suggest and induce legislation; it can do many valuable services through its publicity, but "the degree of sitting in judgment on music," or "as a dispenser of patronage to the musician"—so Mr. Krehbiel puts it—is no more in keeping with its nature, or its ability, than everydayism, everythingism is related to the immutable laws governing art.

Mr. Krehbiel further states that the newspaper had conquered this right of judgment.

From whom?

And were it a right, it could at best be only an arrogated one.

The liberty of the daily press has not been and should not be contested. Whatever it says must be considered as uncontradictable, and therein lays the corrective of its unlimited freedom. If the position of the musician before the public was not interesting as an item of news to some of its readers, all the space it

devotes to him in its columns, under pretext of furthering art, could be measured by the breadth of a hair. The same may be said of its shipping, political or any other news. To the public its relationship to music and musician can only rest on business principles and not on philanthropic ones, because it would take a severe abstraction to account for higher principles where readability is the one object essential to its very existence.

A practical valuation of newspaper laudations as well as strictures, or a judicious mixture of both, may be found in the undeniable fact: Write what it will, it cannot fill or empty the hall for a musician, if the musician cannot fill it solely upon his own merits and advertisements. And if real merit goes unrecognized—consequently, not patronized by the public—it only shows equally well again the helplessness of the newspaper in the matter.

But let Mr. Krehbiel be quoted: "The musician appeals to the public with elusive sounds," says he, evidently in the firm belief that music is elusive where it is not self-conscious, and as if all languages were not more or less elusive, even to those who profess to understand them well! "When he [musician]," continues Mr. Krehbiel, "gets past the tympanum of the ear (which is not always the case), he works upon the emotions and fancy." What Mr. Krehbiel here ultimately means is that the musician should play to the intelligence of the critic and not to the emotive element in the public. To attempt that would be not only wrong, but very useless to the majority concerned, as it is not merely the intellectuality of music that gives pleasure, but its emotional and characteristic life as well! Can one of these art elements be preferred at the expense of the other? Certainly not. And cannot the emotions judge intuitively correct as well as the intellect judge reasonably correct?

What is understanding?

Is it more than the crystallization of the emotions which sway us all more or less alike? Where is there a more perfect relationship existing than the emotions of art and the emotions of the public? Is it always essential or better to know what sways and fills us than to be swayed or filled, just as truly, without this knowledge? Our emotions can grasp a larger sense of vastness, intensity, grandeur, sublimity, sweetness, sadness, agony, &c., than our intelligence. Consciousness, in a measure, destroys greatness by approximation. Understanding, crystallization comes very slowly—a matter of years, very often; and no critic, newspaper or otherwise, has ever been able to force growth, foster the process of growing or bridge over the difference existing between the creation of a work and its final place in the niche of the temple of art. History teaches that criticism did infinitely less for art-works than art-works had to do for themselves. Professional men may be convinced first as to the absolute technical value of a work or performance; but as to the more they must partake largely of human nature, with its strong emotional and intuitive forces.

CARL FEININGER.

(To be Concluded.)

"Columbus."

THE PLANKINTON PRIZE COMPOSITION—AN ENGLISH VERSION, BY
AUBER FORESTIER.

THE following lines are translated from the German text of Wilhelm von Waldbrühl to the composition by Musical Director Carl Joseph Brambach, of Bonn, Germany, to which has just been awarded the \$1,000 Plankinton prize. The work is written for chorus of male voices and orchestra, with solos for baritone (*Columbus*) and tenor (*a captain*), and will be one of the main features of the National Sängerfest in Milwaukee next July. The translation strictly observes the metre and other characteristics of the original:

INTRODUCTION AND CHORUS.

On board! On board!
From land away!
Mid billows whirling,
Our canvas unfurling,
We'll weather the tide;
With pennants streaming
Like serpents gleaming,
We'll boldly ride,
Tho' tempests be rocking,
'Tis jovial mocking
To man's daring mood;
But rapturous jesting
To us is the breathing
Of storm and of flood.

CHORUS.

For many days and many nights
Onward we have sailed,
With vigor fresh and courage bright
A lofty goal pursuing,
We trembled not 'mid storms sublime,
Nor anxious felt 'mid calm most dismal.
Yet the ocean's endless swell
Upon our vessel's keel would break,
And no friendly starry sign
The lonesome, gloomy night illumed,
Our courage sinks, our hope is lamed,
And troubled scruples leave us never;
When will the day be dawning
That ev'ry ardent dream fulfills?

COLUMBUS.

Oh, fear not now! Have faith in me, your leader,
The blessed day is drawing near
When we shall reach the hallowed harbor,
And view the longed-for, unknown land.
In spirit there before me lying,
I see its wonders without end;
Through vistas long of distant ages,
My wond'ring gaze doth rove.
I see the mighty, surging masses

Of people seek the untried shore;
A weary combat, bloody struggles,
Then high a noble banner waves;
A mighty banner, peace defender,
Hoard of freedom and of light.
Press forward, comrades, boldly steer!
We'll hasten on our grand career,
So long ago foreshadowed;
Whate'er the hind'ring power unfurled,
We'll soon behold a new, fair world,
Emerging from the billows.

A CAPTAIN.

Once more the days and nights have vanished
No token courage new doth rouse,
The sought-for goal proclaiming,
Yet lo! what wondrous blaze of glory
The horizon displays!
Is this the goal, the land we've yearned for?
Ah, no, 'tis but a fond illusion,
The ocean's tremulous mirage,
The work of Fay Morgana,
It holds my ev'ry sense imprisoned,
It lures me on, as dreams have lured.
Islands fair, like gems beaming,
Adorn the trackless blue,
Transfigured heroes seeming
To my enraptured view.
The billows, all replet,
With marble arches glow,
They mirror groves transcendent,
Where gloomy palm-trees bend,
And women with beauty dowered,
Than sleeper's dream more fair,
'Neath flow'ry trees embowered,
Soon quiet all our care.
Now stately as Valkyries
Are they; with one accord
They now are kind and gracious
And promise love's reward,
And wide open doors they're flinging,
Proud harps we hear and song;
We enter, heroes, singing,
A joyous, merry song.

The dream hath flown, the magic long departed,
The endless breakers ebb and flow;
The waves they roll, the tempest threatens
And darkly warns of Heaven's wrath.
(To Columbus) O Sir, forbear,
And cease this hopeless venture,
Our home to us again restore!

CHORUS.

Restore! Restore our country!
The storms they rage, loud roars the wave,
The billows fashion here a grave,
Uphaving now and groaning.
The eye no saving land doth spy,
And all our cries for help soon die;
The wind is loudly moaning.
Restore! Restore our native home!
Come, veer about, and swiftly!
We will no longer blindly roam,
'Tis death and 'tis destruction.
Restore! Restore our country!

COLUMBUS.

Oh, falter not! Show manhood's dauntless mood!
That ye so oft have trusted!
What tho' our ship may rock and creak,
What tho' the whirlpool yawn and gape,
There beams on us soon our vict'ry's highest summit.
A short while trust me, I implore;
'Tis in my mind's eye o'er and o'er,
We'll reach our goal, the Western shore,
Ere morning's bright Aurora.

CHORUS.

We'll trust our guide for evermore;
'Tis in his mind's eye o'er and o'er,
We'll reach our goal, the Western shore,
Ere morning's bright Aurora.

INTERMEZZO—CAPTAIN.

The morning dawns, the weary night is past.
The far-off East now is heralding
The coming day at last.
Oh let us turn our gaze devoutly
To God, far over the starry vault,
And pray that aid and mercy lending
He'll soon our fears and doubts be ending.

CAPTAIN AND CHORUS.

Thy eye, O Lord, that never sleeps,
Beholds the lonely sailor's need,
Watch over earth and ocean keep,
And knows the dangers we must heed,
Thou makest calm the troubled soul,
Thou dost inspire the manly mood,
And we shall surely find the goal
For thee obeys the restless flood.

SUNRISE—CAPTAIN.

Oh see! What looms so high in yonder sheen!
What glows in sunshine airy!
Is it a cloud, a forest green?
Morgana, gentle fairy?
Sporteth she ever in winsome play?
Moveth our ship her magic way?

No! No!

'Tis no illusion,
It is no tremulous mirage—
It is the land we've madly yearned for!

CHORUS.

It is the land we've madly yearned for,
The land, the promised land!
A welcome waiteth on the strand;
Our doubt has now departed,
A new fair world upstart.
Give thanks to God, whom we adore!
We'll bless His name forever more!

COLUMBUS.

On thee, O virgin soil, with speed
We plant our glorious standard;
And strewn here the tender seed
We'll open homes for manly deed,

For effort pleasant pastures.
The spirit's harvest here we'll reap,
The noblest fruit discover;
A vital flame shall upward leap,
And here, where boldest combats sweep,
The blessed light shall hover.

CHORUS.

Hail, Columbus! hail!
Hero, guide, all hail!
Who thro' the ocean, without fail,
A hardy path hath broken,
Though ill, we heeded his command,
He gave to us the wonderland,
Of which he long hath spoken.
Hail, Columbus! hail!
Hero, guide, all hail!

SOLO VOICES AND CHORUS.

Here on this free and hallowed shore
Shall flourish sweetest song,
And freely hearts and lips shall pour
Forth purest strains of song.
While anthems, full of sacred glow,
In splendor like the sea,
Shall equal thy wild torrent's flow,
In pride and majesty.

CONCLUDING CHORUS.

Where'er thy floating banner gleams,
Tho' distant far the strand,
That wealth of music forward streams,
And calls to action grand,
Then rushes forth, with echoes long,
Proud freedom's solemn, festal song.

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We are enabled to publish the above article by the courtesy of Messrs. Wm. Rohlfing & Co., of Milwaukee. Our Mr. Floersheim recently met the composer of "Columbus," Carl Joseph Brambach, at Bonn-on-the-Rhine, where the latter played parts of the above prize composition to him on the piano.

Music in Milwaukee.

MILWAUKEE, August 7.

THE summer season, which of late years has come to mean, in Milwaukee, a succession of light operas and lighter concerts, is drawing to a close, with only one really noteworthy event—the three days' musical festival at our Exposition Building. Theodore Thomas's superb orchestra ensured the excellence of the instrumental portions, while the soloists were Mme. Materna, Mme. Fursch-Madi, Miss Emma Juch, Miss Hattie Clapper, Mrs. Bella-Fink Bodden, William J. Winch and Max Heinrich, surely a "goodly company." Our own Arion Musical Club and its female annex, the Cecilia Choir, were reinforced by a large delegation of the Wisconsin State Musical Association, and a picked chorus of 500 children under the direction of that thorough musician and rare trainer, William L. Tomlins. The first concert included Beethoven's symphony No. 9 in D major and scenes from "Tannhäuser," Max Heinrich singing the music of *Wolfram*, but not making as much of it as Franz Remmerts did a year ago. Mme. Fursch-Madi appeared in a scene from "Freischütz," and also sang a romance from Massenet's "Herodiade." The chorus was Hindel's "For unto us a child is born," and "Hallelujah," and Mendelssohn's "Judge me, O God." The second concert included Rossini's "Stabat Mater," with Misses Juch and Clapper and Messrs. Winch and Heinrich and the massed chorus, and selections from "Lohengrin," by Mme. Materna and Miss Juch. Materna also sang the prayer from "Tannhäuser" (the finest individual performance of the series), and the chorus rendered Gounod's "By Babylon's Wave" in a grand manner. The third chorus was signaled by the appearance of our own singer, Mrs. Bella-Fink Bodden, who sang "Heroes when with glory burning," from Hindel's "Joshua," and made a great success. Miss Juch sang Hindel's "Il Penseroso," with flute obligato, by Mr. Oesterle, and Mme. Fursch-Madi gave a scene and aria of Beethoven's "Ah Perfido." The great feature of this concert, however, was the singing of the little children, each in sections with a leader, and they gave all their selections with marvelous accuracy and sweetness. They sang nine choruses in all, the most difficult being Cherubini's "Like as a Father," and Professor Tomlins might well have been proud of their success, as he most undoubtedly was.

This summer we have had two rival light opera enterprises, at the Grand Opera House and at Schlitz Park. At the former place the Thompson Opera Company began a season of ten weeks, but did so well that they were excused after three! They produced "Iolanthe," "Patience," "Billie Taylor" and "The Beggar Student." All were given fairly well, but the company lacked a thoroughly good prima donna, until the last week, when Miss Carrie Godfrey made her appearance, Miss Irene Hall, the soubrette, having taken the leading roles up to that time. At the park the Milan Italian Opera Company played to good business for a fortnight, with Mlle. Emma Romeldi, Mlle. Emelia Benic, Miss C. Morse, Signor A. Montegriffo, Signor G. Vassani and Signor C. Bologne in the leading roles. The principals did fairly well, but the chorus was miserably inefficient and beggarly in number, and ruined the effect whenever they appeared. The company produced "Il Trovatore," "Lucia," "Faust," "Martha" and "Norma." They were succeeded at the park by Haverly's United American-European Minstrels, and the following week by Amberg's Thalia Opera Company, who gave delightful performances in German—presenting Gené's "Nanon," Millocker's "Feldprediger," "Gasparone" and "Beggar Student," and Suppe's "Boccaccio." All of these operas were splendidly given, the singing and acting being all that could be desired, and standing-room was at a premium. After this the Thompson Company reappeared at the park in a weak composition called "Manettes" and the perennial "Pinafore" to slim houses. The next week the Grand Opera House had its "innings," and Rosenfeld presented "The Mikado" very creditably, Alice Harrison being particularly good as Yum-Yum. After a week of excellent business the "only" (it is to be hoped) Sydney took his company to New York, and his subsequent career is more than a "twice-told tale." He advertised that he was going to produce the "Black Hussar" here, but when the injunctions were served on his company they meandered around to the county jail and concluded that their present hotel quarters were preferable, and so the "show" didn't come off. One of the company, Signor Servini, tried to reorganize the company and they played (not sung) the "Chimes of Normandy," but the effort was too dreadful for description, and the engagement came to a sudden end after a run of "one consecutive night." Since then the Opera House has been closed, and the park, after presenting a mess of trash called "A Modern Venus" (said to have been concocted by the prolific Rosenfeld) for a week, has fallen back on promenade concerts under our veteran leader, Christian Bach. The Musical Society has given a couple of concerts, neither one distinguished by anything above the average, though both creditable, but their energies are reserved for their winter's work, and so ends the tale, up to date, of our summer season.

SPEX.

THE MUSIC TRADE.

UNIFORM WARRANTY.

WE have decided to present to the manufacturers of pianos and organs, and also to the dealers, a comprehensive form of warranty which we shall propose for universal adoption by the trade in this country. Although it is intended that this warranty shall act as a protection to purchasers, it shall not be used as a means to annoy the manufacturer and dealer for trivial and untenable reasons. In fact, we intend to make it so concise and at the same time just to all parties concerned that it will at once be adopted.

It will embrace questions affecting exposure of the instruments to the action of the atmosphere; the checking of rosewood veneers; the splitting of the veneer or the sounding-board; the cracking of the plate; expenses in case of re-transportation; tuning and repairing and many other essential questions.

In order to get the views of every manufacturer and every dealer using a warranty of his own, we hereby request every firm interested in so important a movement as we intend to carry out to mail at once to our office the form of warranty now used by each, and, if necessary, to add suggestions which may subsequently be embodied in the warranty of THE MUSICAL COURIER.

The constant complaints in reference to the annoyances caused by the incomplete warranties now generally used have induced us to agitate the adoption of the Uniform Warranty. Please send at once all forms of warranty you can find, as it will take several months to complete the one we have in view, and the sooner it is presented to the trade and adopted, the better for the trade.

The following firms have sent in their warranties. Every manufacturer and dealer is requested to send warranty and suggestions.

Albrecht & Co.	Philadelphia, Pa.
Francis Bacon.	New York.
B. F. Baker.	Boston.
D. H. Baldwin & Co.	Cincinnati and Louisville.
Augustus Baus & Co.	New York.
Behning & Son.	New York.
Behr Bros. & Co.	New York.
Wm. Bourne & Son.	Boston, Mass.
C. C. Briggs & Co.	Boston.
Burdett Organ Co.	Erie.
Chickering & Sons.	New York and Boston.
Christie & Son.	New York.
Clough & Warren Organ Co.	Detroit.
F. Connor.	New York.
Conover Bros.	New York and Kansas City.
Decker & Son.	New York.
Decker Bros.	New York.
Denton & Cottier.	Buffalo.
De Zouche & Atwater.	Montreal.
Dominion Organ & Piano Co.	Bowmanville, Ont.
R. Dorman & Co.	Nashville, Tenn.
W. J. Dyer & Bro.	St. Paul and Minneapolis.
Emerson Piano Co.	Boston.
Estey Organ Co.	Brattleboro, Vt.
J. & C. Fischer.	New York.
Ernst Gabler & Bro.	New York.
D. P. Faulds.	Louisville.
Guild, Church & Co.	Boston.
Fort Wayne Organ Co.	Fort Wayne, Ind.
A. G. Gardner.	New Orleans, La.
Haines Bros.	New York.
Hallett & Davis Co.	Boston.
Hallett & Cumston.	Boston.
Hardman, Peck & Co.	New York.
E. G. Harrington & Co.	New York.
Hazelton Bros.	New York.
Helntzman & Co.	Toronto.
Hinners, Fink & Co.	Pekin, Ill.
Ivers & Pond Piano Co.	Boston.
Jewett & Goodman Organ Co.	Cleveland, O.
Wm. Knabe & Co.	Baltimore.
Krakauer Bros.	New York.
Kranich & Bach.	New York.
C. Kurtzmann.	Buffalo.
Lindeman & Sons.	New York.
Marshall & Wendell Piano Co.	Albany.
Mason & Hamlin Organ & Piano Co.	Boston and New York.
E. H. McEwen & Co.	New York.
Miller Organ Co.	Lebanon, Pa.
Henry F. Miller's Sons Piano Co.	Boston.
New England Piano Co.	Boston.
C. D. Pease & Co.	New York.

Reek & Son.	New York.
Theo. Pfafflin & Co.	Indianapolis.
F. Schuler.	New York.
B. Shoninger Co.	New Haven.
Smith & Nixon.	Cincinnati.
Freeborn G. Smith.	New York and Brooklyn.
Smith American Organ Co.	Boston.
Sohmer & Co.	New York.
James M. Starr & Co.	Richmond, Ind.
Sterling Organ Co.	Derby.
Charles M. Stieff.	Baltimore.
Stultz & Bauer.	New York.
Taber Organ Co.	Worcester.
Wm. Warnes.	Utica.
Horace Waters & Co.	New York.
Weaver Organ & Piano Co.	York, Pa.
Wegman, Henning & Co.	Ithaca.
Wm. E. Wheelock & Co.	New York.
Whitney & Holmes Organ Co.	Quincy, Ill.
Wilcox & White Organ Co.	Meriden, Conn.
Whitney & Currier.	Toledo.
Gustav Winkler.	Trenton.
Woodward & Brown.	Boston.
Wm. Bell & Co.	Guelph, Can.

Communication Referring to Warranty.

CINCINNATI, Ohio, August 12, 1885.

Editors Musical Courier:

We like your suggestion in THE MUSICAL COURIER touching the subject of a uniform warranty. Should such a warranty be adopted by the piano trade, we think there should be a clause embodied in the warranty clearly stating that the same does not cover tuning and regulating the instrument during the term of guarantee. Yours respectfully,

SMITH & NIXON.

Christie & Son.

THE Christie piano has been used by many of the leading firms in the music trade for twenty-five years, the first piano having been made under the supervision of Mr. Jacob Christie, the senior member of the firm in 1859.

Recently a series of improvements have again been added to these instruments, and with such gratifying results that the firm has been obliged to enlarge its manufacturing facilities and secure additional clerical force.

A special advertisement in this issue represents one of the new style uprights (style 12), a three-stringed piano containing the patent linear bridge, an improved action frame with silver-plated action supports, a maple-veneered and highly-finished pin-block and a repeating action. The case is very handsome and attractive, as is represented in all details in the cut.

Five styles of uprights and three styles of squares are manufactured at the Christie factory, which is an extensive building with wing. The main building on Thirty-sixth street is 50 x 200, and has five stories, while the wing is 25 x 100 with the same number of stories.

One of the advantages of the firm lies in the fact that both Mr. Christie and his son are practical piano makers, and supervise every bit of work done at the factory, from the purchase of stock and raw material to the final tuning and shipping of the instruments, and their intimate knowledge of their business enables them to select only such workmen as are satisfactory to them.

Dealers visiting the city for fall purchases should by all means investigate the new and improved Christie pianos. Most of them will be astonished at the progress made.

Wine and Pianos.

SOME time during the month of June we had the pleasure of receiving a call from an urbane gentleman, who introduced himself as Mr. T. M. Antisell, of San Francisco, piano manufacturer and exhibitor at the New Orleans Exposition, whence he had just arrived. Mr. Antisell unfolded before us documentary evidence to the effect that a jury, whose names were signed to the official documents presented, had recommended the award of a first-class medal and diploma, and on top of this he also laid before us a congratulatory, signed by many eminent United States Commissioners to the New Orleans Exposition, congratulating him on his "success in being awarded the highest award of merit" for his pianos "over all American and foreign exhibitors and competitors."

We at once accepted such apparently powerful, direct and official documentary evidence (and the only evidence in reference to the New Orleans Exposition we had up to date seen) as sufficient proof of a genuine award and congratulated Mr. Antisell. We were aware that the jurors who had signed the document were not the jurors on musical instruments. Mr. Antisell explained this by stating that he had refused to enter the musical exhibition; that his pianos were in the California State exhibit; that this jury of men in high position had secured the evidence

of the best musicians in New Orleans, who had examined all other instruments which was utterly false, and upon that, as a jury of United States Commissioners, had given him the certificate, which read as follows:

THE WORLD'S INDUSTRIAL AND COTTON CENTENNIAL EXPOSITION, NEW ORLEANS.

JURY REPORT.

Application No. Special.
Group Class....

Competition.

The undersigned jurors in the above entitled class, having carefully examined the exhibit made by the *Antisell Piano Company, of San Francisco, Cal.*, and all competing exhibits, concur in recommending the award of a FIRST-CLASS MEDAL AND DIPLOMA, THE HIGHEST AWARD OF MERIT FOR PIANO EXHIBIT FOR STRENGTH, DURABILITY, EXCELLENCE OF TONE, AND FOR THE SUPERIOR QUALITY OF LUMBER USED IN THE CONSTRUCTION.

Dated this 27th day of May, 1885.

JAS. C. TRUMAN,
FRANK BACON,
GEO. L. SHARP. } Jurors.

No sooner had our issue containing the Antisell documents been circulated when their authenticity was questioned, and, in justice to ourselves, we at once began to investigate the whole question, with the following results:

We ascertained, in the first place, that the document printed above, known as "a report," is of no value. It was signed by that jury, but it belonged to that jury and not to Antisell. It is a "jury report" which is sent by the jury to the chairman of the Committee of Awards, who, on the strength of the recommendation issues the medal or diploma, or both, and he has also, by virtue of his office, discretion to reject if he so chooses.

This was the first point we discovered. That "jury report" had no value in Antisell's hands, as it should have been filed in the office of the chairman of the Committee of Awards as a voucher of the diploma he would, on the strength of the recommendation, issue.

The next discovery we made was that this "jury report," never having passed into the possession of the Committee of Awards or its chairman, could not have been seen by the proper authorities, and for this reason no diploma or medal could ever have been issued for the parties mentioned in the report. The voucher for a diploma or medal being in the hands of Antisell, no diploma or medal could be awarded; in fact, the "jury report" shown to us, and held by Antisell, is the only record of that case in existence, and as the Committee on Awards at the New Orleans Exposition has no record of that "jury report," it cannot issue either diploma or medal to Antisell.

The next and most important discovery we made was that even had this "jury report," shown to us by Antisell, passed into the possession of the chairman of the Committee of Awards, he could not have issued a diploma or medal on the strength of it, and why? Because the jury whose names are appended to the report are the WINE JURY!!!!!!

We are not supposed to know the process of awards at the New Orleans or any other exposition. We take it for granted that, if a reputable manufacturer calls at our office, shows us official documents, explains apparent discrepancies and gives us his word as a man that the details related by him are true, that the truth has been furnished to us. And, therefore, when Mr. Antisell did as we have just described, we believed that he had received, what appeared to us, the highest award from a special jury selected from among United States Commissioners who subsequently went as far as to congratulate him besides awarding him.

Our investigations, however, prove, first, that Antisell got possession of a "jury report" by an irregular method, as such reports do not belong to exhibitors; next, that by some means which are entirely a matter of indifference to us, he received the congratulations of a number of United States Commissioners who carelessly signed something they knew nothing of; and last, but not least, that the jurors who signed that report signed it when it was a blank, as they were wine jurors, not musical instrument jurors; and that even had they signed the report after filling it up, it would have been equally as ridiculous as it now is, for the judgment of a wine jury on pianos is nonsense and child's play.

The summary of the whole situation, therefore, is, that the Antisell piano was worse off than any other piano exhibited in New Orleans, because while every other piano had an opportunity (whether it received it or not) to be recognized by the Committee of Awards, the Antisell piano would have at once been rejected, because the "jury report," signed by the wine jury, would have exposed the farce at once.

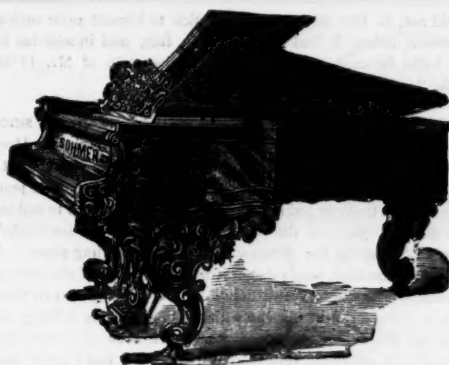
The question is, how did the "jury report" shown us and printed by us get into Antisell's possession? By what means or methods did it leave the hands of the jury? What object had Antisell in calling upon us and have us print the matter when, as a man of common sense, he should have known that if there were irregular and even farcical proceedings, they would sooner or later be exposed.

What object had he in lying to us (in fact, this barefaced lying to editors of a respectable journal is a disgrace)? As the case stands to-day, the Antisell piano is worse off than any other exhibited, for it will hereafter be told that it was tested, not by a musical, but by a wine jury, and then received neither diploma nor medal.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



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Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

Letter from Mme. Teresa Carreno, complimentary to the "Technicon."

New Rochelle, N. Y., July 2, 1885.

To Mr. J. Brotherhood, Inventor of the "Technicon," No. 6 West 14th Street, New York.

DEAR SIR—The "Technicon" occupies a most prominent place in my parlor, and as days go by, and I gain more experience in practising upon it, I am more and more convinced of its wonderful power in helping to acquire all the qualities which are necessary to achieve perfect control of the keyboard at the piano, and no one who gives it a thorough trial can fail to agree with me that it is the best invention that has ever been placed before piano students (and I may also add pianists), to help the hands to acquire all that constitutes a mastery of the instrument.

You certainly do not claim any more for the "Technicon" than its merits justify.

I wish you, with all my heart, all the success with your invention that you so thoroughly deserve.

With kindest regards, I remain,

Very truly yours,

TERESA CARRENO.

Letter from Dr. Wm. Mason.

New York, July 22, 1885.

MR. J. BROTHERHOOD,
DEAR SIR—As a rule I have been opposed to all distinctively mechanical apparatus for physical development of the muscles used in pianoforte playing, because in such exercises the most important agent in the cultivation of a musical habit of thought and feeling, viz: the ear, is entirely ignored. The degree of force of the blow, as well as the peculiar manner of touch and resultant quality of tone should become intimately associated with the poetic efforts of light and shade produced, without which artistic phrasing and emotional expression are impossible.

Keeping these things in view, I regard your invention as very helpful to pianoforte players and students, provided it is used with intelligent care, because it is so ingeniously contrived that it reaches separately and individually the various muscles used in playing, and undoubtedly tends to a rapid development of both strength and elasticity. It seems to me that the most efficient use of the "Technicon" will prove to be in treating it as a sort of daily gymnastic prelude of from thirty to forty minutes duration, and introductory to the main practice of the pianoforte.

Yours sincerely, WILLIAM MASON.

The "Technicon" is a scientific apparatus which embodies the means of developing all the details of the hand's mechanism, together with its system of nerves, so as to render the hand sensitively subjective to the will power, thereby giving that command of expressive touch and its resultant quality of tone so requisite to the pianoforte player. It gives quicker results and greater technical power than can be obtained by keyboard exercise, and has been pronounced by leading musicians as the most perfect appliance of the kind ever brought before the musical world. The "Technicon" has also been recognized by the musical profession as being a scientific means of producing ambidexterity and that general sensitiveness of the hand requisite in surgical operations and other cases where general manual dexterity is necessary.

Also endorsed by S. B. Mills, Wm. H. Sherwood, Dr. Louis Maas, Carl Facilton, Frederic Archer, A. W. Doerner and others. Circulars free on application.

Mr. Brotherhood's Treatise upon "The Development of the Hand" and "The Theories upon which the Technicon is based," sent to any address on receipt of twenty cents in postage stamps.

J. BROTHERHOOD, Inventor and Patentee, No. 6 W. 14th Street, New York.

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ORGAN BUILDERS,

319 & 320 East 39th St., New York.

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N.Y., 4; St. Paul's M. E. Ch.,

N.Y., 4; Fifth Avenue Pres.

Ch., N.Y., 3; Brooklyn Tab-

ernacle, 4; First Presbyterian,

Philadelphia, 3; Trinity Ch.

San Francisco, 3; Christ Ch.

New Orleans, 3; and Pitts-

burgh R.C. Cathedral, 4.

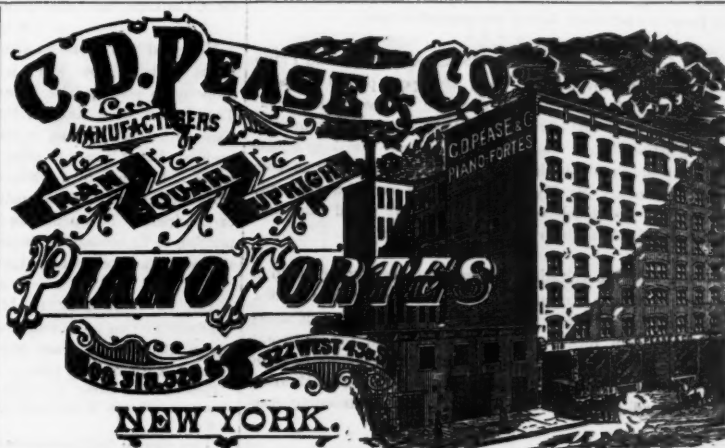
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60,000

NOW IN USE.



THE TRADE LOUNGER.

MR. C. KURTZMANN, the veteran Buffalo piano manufacturer, has been in town and spent much of his time with his friend, George Bothner, the action manufacturer, who, by the way, just celebrated his silver wedding. Mr. Kurtzmann established his present business during the gloomy days of 1856, when the approaching crisis of '57 was already perceptible, but, with patience and energy combined, he passed through all the vicissitudes of our financial epochs since, and is now comparatively resting, as his business is in excellent condition. I believe the present Kurtzmann factory was erected in 1869.

Mr. John H. Kydd, of the Dominion Organ and Piano Company, Bowmanville, Ont., Can., also spent part of last week in this city, and as his company uses the Bothner action he inspected the place and learned something about the manner of making actions here. The Dominion Company is making organs and both square and upright pianos—an equal number of both kinds of pianos. Mr. Kydd tells me that if we had a reciprocity treaty they would sell organs here and we would sell a large number of pianos on the other side of the border.

I see that the agitation against the overstrung piano is beginning again in England. They cannot conform to this idea, it seems, and I believe the cause of this is their unsatisfactory experience with their own cheap pianos. Still, the overstrung system here is about as thoroughly established a fact in the piano as the iron plate itself. If the agitation continues, THE MUSICAL COURIER will give some lengthy articles on that interesting question.

I have been told that I had no right to print the Blake interview which first appeared in Mr. Welles's paper as a fact, without first inquiring of Mr. Blake whether or not it was authentic. I cannot see it in that light. Mr. Welles is not in the habit of printing imaginary interviews, and when I read the one in question in his paper I accepted it as authentic. I know Mr. Welles

would not, in fact could not, in justice to himself print such a statement unless it had foundation in fact, and in addition to that I also detected the quiet and insinuating style of Mr. Blake in the "talk."

However, as Mr. Blake has endorsed his utterances since that time, why question the authenticity of the interview? Here is what Mr. Blake has written to Mr. Welles on the very subject: "I see that you have made quite a stir in the music trade journals and the trade by publishing our interview in regard to making the different parts of the Sterling piano." These are Blake's words: "Making the different parts of the Sterling piano." I suppose it has been amply demonstrated what parts of the Sterling are really in course of construction at the Sterling Organ Company's factory. And yet, notwithstanding all this talking and blowing about Sterling pianos, none have been seen here yet. Historically speaking, this Sterling piano has had a great past. What its future will be is not hard to say, if all the parts, including action, strings, plates and hardware are to be made at the Derby factory, according to Mr. Blake.

And now as to its past. About one year ago Mr. E. H. McEwen told me personally that the piano they were making at Derby would soon be ready. I believed what he then told me, although there was not a tinge of truth in it. If there were any pianos in course of construction the place was McEwen's mind, not the Derby factory. To convey a falsehood to the editor of a music trade paper meant nothing to McEwen, and that is just the case with others to-day, although I shall take care not only to print such extravagancies again as have crept into THE MUSICAL COURIER, but I shall print them with comments.

No good can result in silence on this subject. The trade wants a reliable paper, and it is depreciating a valuable newspaper property to give it false information intended for publication. That is just what Antisell, McEwen and others did with me. THE MUSICAL COURIER is not anxious to learn other people's business, but it wants to print reliable news, give a deserving house a lift once in a while, and bring general information on trade subjects, on scientific matters, on changes in business, and expose fraud. This paper can be filled easily every week without printing in its columns a single falsehood, and I will see to it that such shall be the case right along.

But to come back to McEwen. In November, 1884, McEwen told me again that the pianos from the Derby factory would soon be ready, and I thereupon printed this in the issue of November 19, 1884:

Pianos made in Derby, Conn., under the auspices of the Sterling Organ Company, will soon be seen in this city at the warerooms of E. H. McEwen & Co.

This pleased McEwen immensely, and he gave me his regulation pat on the back when he read it and said: "THE MUSICAL COURIER gets ahead of all; it's the paper."

"Any news for next issue," said I.

"Certainly," said he, and he gave this item, which I printed one week after the above:

The first pianos from the Sterling factory, at Derby, Conn., to be known

as E. H. McEwen & Co.'s "Paris" pianos will be in the warerooms of the latter firm next week.

That was November 26, 1884. There are none there yet as I write. But human nature is wonderful and great to behold.

Nothing more occurred in reference to this Sterling piano or piano made in the Sterling factory until the year 1885. The cause of all this delay seemed a mystery to me, which was not disclosed when I received the following invitation in a letter from E. H. McEwen & Co.:

NEW YORK, January 29, 1885.

It will give us pleasure some afternoon to take you to Derby, Conn., and show you just what we do make there, as we recognize in you a critic and expert second to none, and we know that what you say will carry conviction to the minds of the many thousands you meet personally, and who read your valuable paper.

Yours very truly, E. H. McEwen & Co.

The reason the mystery was not disclosed was due to the wording of the letter. It will be seen that it says "some afternoon," and so it really turned out; it is "some afternoon" up to now, the third week of August, 1885.

After all, it seems rather a small kind of business to abuse the confidence of an editor and use his paper to print such unfounded statements. The old established piano manufacturers whose capital is invested, whose plant is established, whose pianos are always ready for the market, should receive proper notices in reference to their manufactures, in place of the notices about ephemeral pianos not ready for delivery. Yet the embryonic Sterling piano has received more favorable comment in the trade papers than the "living" instruments.

For instance, I take this from a Chicago paper of August 8:

We have seen a letter stating that Mr. Blake, manager of the Sterling Organ Company, is very active in pushing the new Sterling piano to completion. The Chicago house has been promised the first piano turned out, and Mr. Rodda has already a large number of orders booked. The Sterling piano will be manufactured entirely by the Sterling Organ Company, it being their intention to place an instrument on the market that will successfully compete with the best standard makes of all other representative manufacturers. This is as it should be, and there is little doubt the Sterling company will achieve a magnificent success.

From this it will be seen that McEwen is not to receive the first piano, but the Chicago house is going to receive it. The notice also is intended to convey the impression which Blake conveyed in his interview, viz., that the piano will be manufactured entirely by the Sterling Organ Company. And in the same paper of August 15 I notice this:

R. H. Rodda is to have all the territory west of Ohio for the new Sterling piano, which will be ready for delivery in a few days. The piano has been pronounced by judges who have examined it an almost ideal instrument.

Here is a piano not yet in the market pronounced by judges an ideal instrument!

It makes me tired to go through all this nauseating "puffing," to which there is absolutely no truth attached. And the most peculiar feature of the situation is that if THE MUSICAL COURIER had not exposed the McEwen-Sterling system, the music trade would to-day be laboring under the impression that a large trade is being done in pianos that are virtually not ready for shipment. Coleridge said that John Milton had a highly imaginative mind. I think the minds of McEwen and Blake on that Sterling piano go way ahead in imagination of anything John Milton ever experienced.

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Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

—THE NEW—

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are a specialty, and their success among the best judges has been owing to three facts only, viz.:

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THEODORE SUTRO,
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L. M. RUBEN,
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Vocal Instruction, No. 18 Irving Place

MAX BENDHEIM.
Basso Cantante for Oratorio, Concerts and Vocal Instruction. Care of Wm. Knabe & Co., 112 Fifth Avenue, City.

JOSEPH COMELLAS,
A Pupil of Plaidy and Moscheles, PIANIST AND ACCOMPANIST, Will receive pupils in the art of piano playing. References: Mr. G. Schirmer, Messrs. Martens Bros., Messrs. A. Cortada & Co. Residence, 39 W. 16th St.

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Violin School, Cincinnati, Ohio.

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Obituary.

WILLIAM A. POND.

THE sudden death of Mr. William A. Pond leaves a vacant niche in well-known musical and military circles of the city of New York. Born of sturdy New England parentage, Mr. Pond came very naturally and gracefully into the music business through the influence of his father, Mr. S. B. Pond, whose "Manhattan Collection of Church Music," published more than forty years ago, evinced a careful and conscientious knowledge of music.

At that time a partnership was formed with the old firm of Firth & Hall in Franklin Square, which resulted in the purchase and establishment of the business on the corner of Broadway and Park place, which had been occupied by James L. Hewitt (also a publisher of music and a popular military man).

The new firm of Firth, Hall & Pond was patronized by foreign and native musicians as long as the founders lived to give a permanent character to it through their adherence to truth and sound, practical ways of doing business.

On the death of these founders of the firm, it must be acknowledged that William A. Pond, by inheritance, taste and familiarity with their ways, became the representative of their long and hardly earned experiences.

How well Mr. Pond has attended to the true interests and success of his firm is now well remembered and appreciated by at least two generations of living musicians.

Early in life Mr. Pond became a member of the Twenty-seventh Regiment, afterward merged into the Seventh, rising to the rank of Lieut.-Colonel. At the close of his active service he was elected Colonel of the Veterans, and after serving a short time resigned on account of ill-health.

It was the constant wonder of his intimate friends that he could so regularly and cheerfully attend to his business while suffering acute pain and great mental anxiety, which brought on a condition of insomnia. In addition to this the death of his eldest son, William A. Pond, Jr., was a very severe loss, trained as this son had been in the varied departments of their immense business and destined by his father as his undoubted and trusted superintendent, while the latter sought the necessary repose of advancing years.

At the time of his death Mr. Pond was in his sixty-first year, a man of fine presence, affable, but reserved in business matters. He was a director of the Tradesman's Bank, several insurance companies and president of the Board of Music Trade.

The business of the firm (unless instructions have been left in the will to the contrary) will undoubtedly be carried on by the sons, Stewart, Edward and Warren and Mr. Phipps, his son-in-law, all of whom have been identified with the business for some years.

At the funeral of Mr. Pond, which took place on Saturday morning from St. Thomas's Church, at Fifty-fourth street and Fifth avenue, a large number of musical people, representing the piano, music, organ and other kindred branches of business, were present. The delegation of the Veterans of the Seventh Regiment represented many of the older members, who had known Mr. Pond intimately for years. The musical portion of the service was under the direction of Mr. George William Warren, organist of the church, assisted by the quartet choir. After the services at the church the body was escorted to the Grand Central Depot by the Seventh Regiment Veterans, preceding the hearse, followed by the family and relatives in carriages. The entire force of employees of the firm were present and accompanied the body to Woodlawn Cemetery, where the interment took place. Among those present were Signor C. A. Cappa, of the Seventh Regiment Band; Mr. A. J. Holden, Mr. Albert W. Berg, Mr. J. W. Currier and others.

HENRY K. OLIVER.

Gen. Henry K. Oliver, favorably known in the music trade as one of the musical judges at the Philadelphia Centennial Exposition, died at Salem, Mass., on last Wednesday evening, August 12. General Oliver was born at Beverley, Mass., on November 24, 1800. His father was a minister and graduate of Dartmouth, and had his son educated at Phillips Academy, Andover, where he applied himself so closely that he was able to enter Harvard in 1814. He remained only two years at Harvard and graduated at Dartmouth in 1818. He was a close student of the classics, especially the Greek, and at the age of nineteen was called to take charge of the Salem Latin school. He joined the militia in 1844, and was appointed Adjutant-General of the State by Governor Briggs in 1845.

In 1860 he was elected State Treasurer on the ticket with Governor Andrew, and re-elected four times. He held many honorable positions in the Commonwealth of Massachusetts since.

He began his musical career as a boy soprano in the choir of the Park Street Church in 1810. This is how he happened to compose "Federal Street." He was thirty-one years old when he sat in his library one afternoon reading Theodore Hook's novel, "Passion and Principle." A passage suggested to him Mrs. Steele's lines, "So fades the lovely, blooming flower." As he ran through the last verse, "Thus gentle patience smiles on pain," an unbidden melody floated into his mind. He was not attempting composition, but without effort the words somehow melted into music. He sat quickly down at the piano and played the tune through, improvising the harmonies. Then he transcribed it upon paper and threw it into a drawer. There it lay for two years, until Dr. Lowell Mason came to Salem to teach a class in music. Happening one day to ask if anyone present

had ever written music, General Oliver thought of his composition and brought it forth. Dr. Mason asked the privilege of publishing it in the academy collection. It was granted, but they were at a loss for a name. General Oliver promptly suggested "Sally," that of his wife; but that would not do for a sacred tune, so "Federal Street," the street on which the Olivers lived, was chosen, and the world has ever since been grateful to Henry K. Oliver for this grand old hymn. "Harmony Grove," "Morning," "Walnut Grove," "Ellston," "Merton," "Vesper," "Hudson," and "Beacon Street" followed, with several motets, many chants and other selections.

"Merton" was composed in much the same way as "Federal Street." General Oliver was the organist at the old North Church in 1843. During the service one Sunday he searched in vain for music to fit Doddridge's hymn, "Ye golden lamps of heaven, farewell." The Rev. Dr. Brazer was half way through his sermon when the melody came to General Oliver. He hastily jotted down the notes, and the choir, all of them fine musicians, sang the tune at sight. The next day the venerable pastor remarked to his organist that he had never heard that tune before. General Oliver replied that he himself hadn't, and then confessed. The old Doctor responded reprovingly that he ought to chide him for making notes during his sermon.

"Well, Doctor," said the organist, "what would you do if some new ideas came to you during service? Wouldn't you jot them down on your sermon?"

"I think I should," was the reply.

"Well, then, which is worse, your notes on the margin or mine on the score?"

The proudest occasion in General Oliver's musical career came to him on June 25, 1872, when at the World's Peace Jubilee in Boston, in the presence of President Grant and many dignitaries, he stepped from the ranks of the chorus, and led, baton in hand, the choir of 20,000 voices in his own hymn and choral, "Federal Street," with his own words, "Hail, gentle peace!"

Chas. J. Grass Heard from Again.

THE wiseacre of Beantown would have done well had he dropped, with his communication of the 12th inst., the subject which so long has racked his brains and stirred his soul to its inmost depths in a vain attempt to secure fame and the indorsement of the piano trade.

Notoriety he has certainly attained, but, unfortunately for him, not of the kind that he desired. He has not only been rebuked in a considerate and instructive manner by myself, but has been corrected by the editors of THE MUSICAL COURIER, and also castigated on the subject of "actions" by a Boston firm. In spite of all this, his overweening assurance prompts him again, in your interesting issue referred to above, to say "a few more words about tuning devices," and he boldly asserts that piano makers are not satisfied with the wood pin-block.

This is an unlooked-for piece of news, as the pin-block has always been used up to the present time, no other device having yet taken its place. It would seem that none can supersede the present improved pin-block, made all the more perfect, as it has been of late years, by the invention of the metal plate with its lateral or transverse bars, which is screwed and bolted to the pin-block and to the case, thereby securing for the pins the necessary firm hold and power of resistance, as every poor tuner, even if he has only one eye (I) knows perfectly well. If the pin-block were not satisfactory, there would soon be brains and capital at work to perfect and adapt a better system; whereas, the testimony of thousands of musicians and pianists to the perfection of first-class pianos as now constructed, effectually places the wiseacre in the minority, and stamps him as one of the most ridiculously stubborn of his class.

As to referring us to the Patent-office, there are, of course, in that wonderful institution systems, plans and devices of all kinds bearing on divers subjects, even big elephants, we suppose, like that on Coney Island, and many of them are destined to remain there as proofs to future generations of the folly which inspired them. There are numberless inventions to be purchased any day of one kind and another, but not one suitable to take the place of the improved wood pin-block as at present used.

Again, the time has not nearly come when "the wood pin-block will be looked upon as a relic of bygone days." It appears to me, on the contrary, for the reasons above adduced, destined to outlive the tuning devices of all wiseacres for centuries yet to come. In my capacity, permit me to say that, there are, in a certain institution in Connecticut, twenty-seven pianos, each with the wood pin-block, that have been in use from two to thirty years, and tuned frequently each year by different tuners, the pin-blocks being sound and the pins firm in the block, and the least affected by the wear and tear the instruments have undergone than any other component parts of the pianos are. This speaks well for the old as well as the modern and improved pin-block, in view of the strain to which the instruments are subjected by being played upon eight to ten hours every day.

The wiseacre seems to think that the subject of the pin-block has not been sufficiently argued between us, and he invites others than myself to enter the list of discussion with him. Whoever accepts the challenge will have no easy task to make the wiseacre admit himself in the wrong, as he should have done long ago, for he seems to think that "where ignorance is bliss 'twere folly to be wise." And this stubbornness of character continues him a wiseacre, and makes me think of William Pitt's reply to Horace Walpole, wherein he affirms that "age may become contemptible if the advantages which it brings with it are suffered to

pass by unheeded," a saying which every wiseacre should lay to heart.

Science, so far, has protected pianos from the innovations, ravages and assaults of wiseacres, and manufacturers are on the alert to see that there shall be no tampering with the fundamental principals on which pianos are constructed by first-class manufacturers of the present day and generation.

In the great international exhibitions of the world, from that in Hyde Park, London, to those in Philadelphia and New Orleans, the wood pin-block has never been liable to rejection. It has from its inception been well thought of, well spoken of and periodically, systematically and scientifically improved until as applied to the piano in the present year of grace it seems to be the perfection of a tuning device.

The tuners, as a class, being intelligent, quiet, temperate and gentlemanly, the wiseacre need not fear that any one of the craft, in taking up the foils of argument with him, will prove unworthy of his steel; on the contrary, he will have enough to do to parry the argumentative thrusts that will be given him in the columns of THE MUSICAL COURIER, and if he will only take them in the spirit in which they are given, and acknowledge defeat when he again sustains it, he will make amends for past obstinacy and doubtless be more charitable to poor tuners in the future.

Yours truly, CHARLES J. GRASS.

New York, August 15, 1885.

Sins of "Commission."

KEEN rivalry in the piano trade has developed an attendant evil which permeates the entire business of piano and organ selling. It is the demand for and payment of commissions. Those who imagine that the buying of a piano is simply a transaction of business interest to two persons, the buyer and the seller, are woefully mistaken. There are men in this city who don't want a piano, don't know one note from another, and don't even expect to buy or sell a musical instrument of any kind, and who annually bleed piano dealers and add to the cost of the purchaser's instrument, with little or no excuse for so doing. They may be glass-blowers or steel-melters, but their names appear on the piano dealers' commission books as regularly as if they represented the firm or were music teachers of influence and standing. But they wield an influence, more or less weighty, among those who do buy pianos, and that they charge their own prices for this influence, real or assumed, the dealers know to their sorrow.

Now, an honest, hard-working and conscientious teacher, with a growing class of pupils, wields a definite amount of influence among her budding pianists, and through them, among their parents. Her efforts in behalf of a certain make of piano are appreciated, and a commission on a sale is usually earned and is paid cheerfully. She usually knows a good piano from a bad one and acts accordingly. But when a man who adds to his business of a clothes-wringer or sewing-machine agent that of a piano coxer, the evil is manifest. He don't know and don't care what kind of an instrument his victim is saddled with. He wants his commission, and if he don't get it from one house he indulges in a little blackmailing and gets it from another. The flimsiness of the pretexes made for a fat commission of from 10 to 30 per cent. is simply preposterous. The dealer is in a "split stick" in the matter. If he acts as he should and kicks the commission hunter out of his store, the man is a bitter enemy of that dealer and his pianos, and becomes an energetic and strenuous worker for that dealer's rival around the corner or across the street. An otherwise square sort of a man, who would regard himself well paid in \$5 for a day's work, will not hesitate to demand of a piano dealer \$35 simply because he on a certain occasion recommended a friend to buy a certain piano, and that suggestion ended, in a way more or less remote, in consummating a sale.

The payment of commissions is a galling yoke to every piano dealer in this city and in the country, and yet the trade does not seem able to emancipate itself from what seems to be an immense evil. It is a tax paid by the buyer ultimately, for the dealer would be foolish indeed to go down into his own pocket for the good of the commission squeezer, whom he usually dislikes intensely. There seems to be but one way to break up the growing power of the commission hunter; and that is, for those who desire a piano or organ to go right to a dealer in whom they have confidence, "talk business," abide by his terms, and take the advice of no outsider.—*Eastside Bulletin*.

Piano Repairs.

IN answer to a question in an English journal on "Piano Repairs," Mr. W. H. Davies says:

So much depends upon the size of the holes in the wrest-plank and their relation to each other. If they have not been bored more than one-sixteenth inch too big and are ranged in alternate rows, it will answer very well to plug them with beech dowel, and, in boring for the fresh holes, to leave the crescent-shaped piece of wood at the top of the hole. If the holes have been bored in only two rows, it will, perhaps, be better to strengthen the plank with an iron fence-plate. For this purpose it will be necessary to take a pattern of the holes as they now are, by fitting a piece of brown paper above the bridges and rubbing over the holes with black heel-ball. The cost of this would not much exceed 7s., and will greatly increase the strength of the plank. If, after all, it should be found necessary to chip away the plank, it is no use attempting to do it simply above the bridges; but the whole of the plank must be taken away, and the bridges removed with a hot iron first. Such pieces of wood as may be found here and there adhering to the pine plank should also be burned off, or the pine would be liable to tear.

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—Mr. L. E. Thayer, of the Fort Wayne Organ Company, has returned from Europe.

—The "Hardman" piano is pushed with immense vigor by D. S. Johnston & Co., Cincinnati.

—Mr. Howard, traveling for Chickering & Sons, was in Denver, Col., on Monday, on his way to California.

—The average retail sales of pianos at Horace Waters & Co.'s last week were two per day. This is an absolute fact.

—The Guild Piano Company, Boston, shipped four pianos last Thursday to the Alabama Central Female College, Tuscaloosa, Ala.

—Christie & Son have made a new simple and effective machine for the purpose of preventing shanks from twisting. They have applied for a patent.

—Said a piano manufacturer to us: "Did you ever detect that there is a real noble quality of tone in the 'Behr' uprights?" Certainly we did; long ago.

—Ground has been broken for the large Estey Piano Company's factory, corner of Lincoln avenue and Southern boulevard. The factory will be a very extensive structure.

—Messrs. Knabe & Co. have supplied new pianos to two of our largest female colleges. The pianos furnished the Brooklyn Public Schools are giving good satisfaction.

—The firm of Anderson & Wissner, agents for the Hardman piano, doing business on Fulton street, Brooklyn, have dissolved partnership. Mr. Wissner has started a new store near the old stand.

—Mr. Freeborn G. Smith, manufacturer of the Bradbury Piano, has patented a new swing desk, of simple yet novel construction, which is a great improvement on the old style, both for looks and utility.

—The Behning piano is now represented in Minneapolis by an energetic new firm, viz., Julius M. Root, nephew of E. Towner Root, of E. T. Root & Sons, Chicago. Mr. Root is an excellent salesman and musician.

—In an interview with a representative of THE MUSICAL COURIER, Mr. C. L. Stone, the manager of the J. P. Hale Piano Company, stated that although their business had been rather

quiet during the past season, still no changes in running the factory were contemplated, and any rumors of an intention to sell or transfer the business was news to him.

—Among patents granted week ending July 28, we find:
Device for illustrating the transposition of musical scale, F. J. Neill.....No. 323,196
Opera chair, E. G. Durant.....323,301
Composition stop-action for organs, H. L. Roosevelt.....323,311
Music rack for upright pianos, J. J. Decker.....323,322

—Messrs. Wenzlik & Hoyt, of Fourth street, Brooklyn, E. D., are the agents for the Baus Piano. Their new store is open evenings, and an attractive stock of sheet music, books and musical instruments may be found here. Mr. Theodore Wenzlik is the composer of a number of musical pieces which have had a large sale.

—The illustrated catalogue of C. A. Ahlstrom & Co., piano manufacturers, Jamestown, N. Y., has been received by us. The firm established its present prosperous business in 1875, and with the addition of improvements constantly made have succeeded, on the strength of making a good instrument, in the establishment of a remunerative trade. Ahlstrom & Co. make four styles of squares, five styles of uprights and a grand style.

—Mr. N. J. Haines, Sr., of the firm of Haines Brothers, in an interview with our representative, stated that, although he was not connected with the Haines & Whitney Company, Chicago, Ill., as a partner, he supplied them with stock the same as any other manufacturer, although, personally, he was opposed to any branching out or increased expenditures at the present time. The state of trade would not warrant it, as this has been one of the duldest seasons in his recollection. He says the Haines & Whitney Company are doing well.

ATTENTION!—A competent piano salesman, to visit the wholesale trade all over the country, can secure a permanent position with a large firm of piano manufacturers. Address, WHOLESALE, care of MUSICAL COURIER, 25 East Fourteenth street, New York.

Communication.

MINNEAPOLIS, Minn., August, 1885.

Editors Musical Courier:

MESSRS. CASTLE & BROOKS, for a number of years with the late firm of Dyer & Howard, are pleased to inform you that they have opened a suite of piano parlors in the Skiles Block, over Nos. 614 and 616 Nicollet avenue, Minneapolis, with a fine line of first grade instruments (embracing the celebrated Decker Brothers' piano and Estey organ), to which they courteously invite your attention.

Having been able—through their long connection and familiarity with the music trade—to secure the lowest manufacturers' prices, they are, by carefully curtailing expenses, enabled to offer figures and terms which have never been equaled in the West.

ARTHUR H. CASTLE,
ELMER A. BROOKS.

The Weaver O. & P. Co.'s Explanation not Satisfactory to Ludden & Bates.

Editors Musical Courier:

IN a conflict between fact and fiction, fact generally wins.

In your last (August 5) we presented a solid fact showing that the Weaver O. & P. Co. offered to sell Mrs. Eliza Connolly, of Maysville, Ala., an organ for \$38, which was but \$2 in excess of wholesale price given us in quantity lots. To relieve themselves of our "wicked insinuation" that they must be very hard up to be thus obliged to retail at wholesale rates, they endeavor to meet cold facts with the fiction that the lady in question had imposed upon them by representing herself as a dealer, and under this impression they quoted her wholesale rates. We decline to accept any such lame, if not utterly fictitious excuse, and would suggest that it will be advisable for the Co. to "stoop from their dignity" just once more and furnish, if they can, a plausible reason for believing Mrs. Connolly to be a dealer.

Reputable manufacturers do not quote wholesale prices unless they know that parties are entitled to them, and *guesswork* is certainly not allowable. Mrs. Connolly's name is not found in any published list of dealers that we know of, nor does she write on a printed letter-head or sign herself a dealer. Here is her brief letter to us;

(Copy of Mrs. Connolly's letter; original in lead pencil.)

June 29, 1885.

Messrs. Ludden & Bates:

What kind and size organ will you ship me on fifteen days trial, at your expense, for \$30 (thirty dollars) cash.

Address, Mrs. ELIZA CONNOLLY,
Maysville, Madison County, Ala.

It is fair to presume that her letters to the Weaver O. and P. Co. were similar, and we do not believe that she gave them even the slightest grounds for believing her to be a dealer in organs. If she did, let the company publish her letters in these columns, and we will stand rebuked. *Will they do this?*

We grieve that the Weaver O. & P. Co. have expressed their contempt for us because we "gave away" confidential prices, but we suspect that we earned the largest part of this contempt by "giving away" the price quoted Mrs. Connolly.

It may be "malicious," "ungentlemanly" and "unbusiness-like" to thus expose manufacturers who injure legitimate trade by retailing at wholesale rates, but inasmuch as we have yet to see or learn of even one Weaver organ being sold in the South, it is evident that their "rapidly increasing trade South" does not "press" much as yet. Very truly,

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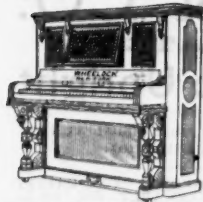
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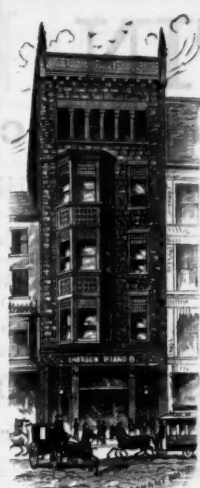


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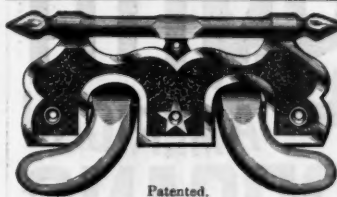
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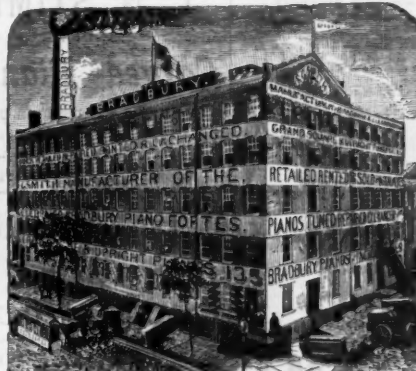
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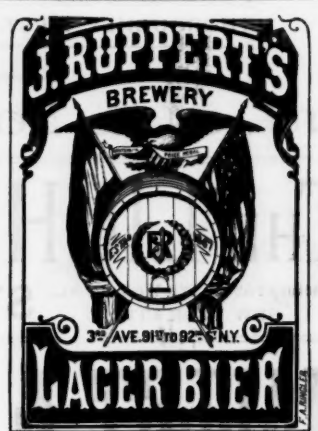
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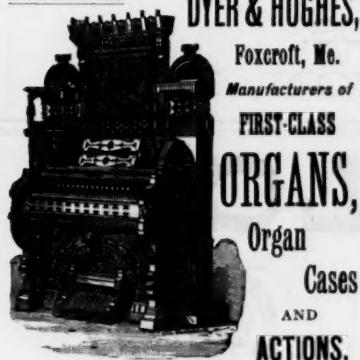
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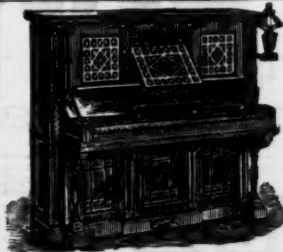
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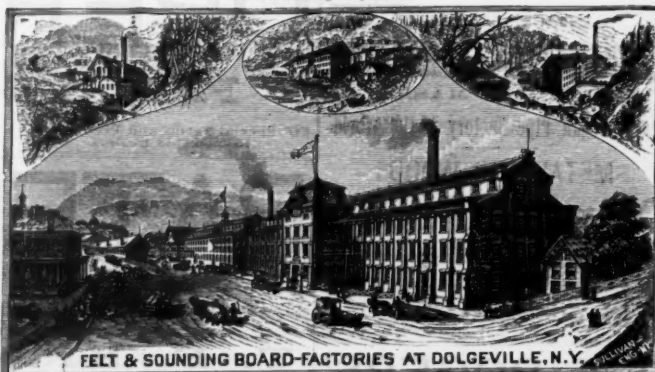
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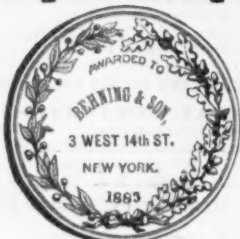
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